

## OMAHA'S GREAT FAIR.

The Attractions of the Greater America Exposition.

### EXHIBITS FROM THE COLONIES.

A Comprehensive View of Greater America—Interesting Exhibitions From the Philippines, the Antilles and Hawaii—President McKinley to Be Present.

Owing to the intensity of public interest in the pending question of territorial expansion, which is intensifying daily with the approach of the next great national campaign, Americans follow with marked and increasing eagerness the beckoning hands of those who would lead them to an enlarged understanding of the peoples, characteristics, products and resources of the insular lands acquired through the brief but glorious war with Spain. Publishers who most successfully seek public favor are the ones who are devoting their best energies to the enlightenment of the American public on these subjects, of which it knows comparatively little. It is the acute public interest in the elucidation of these topics that is attracting such wide attention to the Greater America exposition, which will open its gates at Omaha July 1 and continue four

rounded by their domestic animals, notable among which are the water buffalo, which performs in that land the function of the American horse; their monkeys and their gamecocks. Cockfighting is as much a characteristic of Filipino life as bullfighting has been of the social and amusement animals in Spain, so that the gamewaster is as close a companion of the Filipino as is the dog of the American Indian.

The characteristics and novelties of life in Cuba, Porto Rico and Hawaii will also be shown by groups of natives of each of these islands assembled in homelike native villages. The domestic routine, the social relations, the amusements, the usual occupations, the cooking and serving of native foods and every interesting feature of their curious manners of living will be seen.

#### Native Hawaiian Dance.

Among the intensely interesting phases of life in Hawaii that will be shown in the Hawaiian village at the Greater America exposition will be the dance still preserved among those of the race who have yielded the least to the encroachments of civilization influences from America. It is known as the "hula dance," and its fame has preceded it to the American shores by those who have vainly endeavored to describe to us the semisavage seductiveness of the "hoola hoola." The function of this relic of Hawaiian aboriginality is the conclusion of each great feast. It is a measured and persistent swaying of the body to and fro in various postures, and in the net far distant days.

tunity to see not only the president, but that great popular idol, Admiral Dewey, now en route home from his brilliant service in the orient.

#### Rare Oriental Flowers.

Nearly or quite a quarter of a million rare tropical flowering plants and trees have been contracted for by the management of the Greater America



FILIPINO OIL PEEDERS IN MANILA. (From "Manila and the Philippines.")

exposition, which will open at Omaha July 1 and continue four months, and hundreds of new flower beds have been provided. The marvelous floral adornments of the grounds last year will be re-enforced by these richer treasures of the sunny climes under the equator. Thousands of diminutive electric bulbs will be so disposed among the flowers as to bring out their radiance by night as brilliantly as does the sunlight. Some of the buildings will be bowered of beauty and fragrance. In the Horticultural building alone will be a hundred palms over 20 feet in height, among the branches of which will be shown hundreds of the rarest songsters and birds of brilliant plumage. The giant cacti of the tropical deserts will be found in numbers amid the less hardy plants of the more fruitful sections.

#### Collections of Paintings.

Two of the most interesting historical collections of paintings extant will be seen in the west this year and will doubtless be an inspiration to western artists. The management of the Greater America exposition has secured for its fine art hall at Omaha the famous Vereschagin collection of nearly 1,000 fine paintings portraying scenes in the life of Napoleon, notably his brilliant but disastrous Russian campaign. This collection has recently been on exhibition in London. At the close of the exposition at Omaha it will be shown in Chicago and New York before being taken to the Paris exposition. Another noted capture for the Greater America art parlors is the celebrated Tissot collection of 200 fine paintings portraying scenes and incidents in the life of Christ. Hundreds of treasured works of brush and pen from the homes of wealthy connoisseurs of Chicago, St. Louis, Philadelphia, Baltimore, New York and other cities have been loaned to adorn the walls of the exposition fine arts building, and one of the novelties will be the famed Ernesti collection of Indian pictures from Denver. Another



A COCKFIGHTER OF SULE. (From "Manila and the Philippines.")

will be a collection of views of Cuba, Porto Rico and the Philippines, taken by representatives of the Chicago Record, now the property of that paper.

#### Novelties in Music.

The renowned Dan Godfrey's British Military band of 45 pieces from London has been secured for the opening ceremonies of the Greater America exposition at Omaha and will give concerts from the grand band stand, which has been declared to be the best in America, every afternoon and evening for the first five weeks. Most of the performers have at some period been connected with the illustrious Grenadier guards band of England, of which Dan Godfrey was for many years the leader. He is the greatest of all the leaders of the splendid bands in the British army, and he has selected his material from the best in the service. Following this will come the celebrated Bellstedt-Balshburg band of Cincinnati for a four weeks' engagement. Some time in September the national band of Hawaii will come from Honolulu for an engagement and negotiations are pending for a fourth band of international repute. The Hawaiian band will intersperse many of the novel native selections with its airs popular in America and classic music. A band of Indian boys from an Indian school in Arizona will be a feature of the Indian congress.



COLONIAL EXHIBITS BUILDING.

## THE MISSION OF ART.

A Potent Factor in Uplifting the Human Race.

Dr. Talmage Preaches on the Influence of "Pleasant Pictures" in the Development of Christian Character.

(Copyright, 1899, by Louis Klepsch.) Washington, June 18.

Dr. Talmage shows in this discourse how art may become one of the mightiest agencies for the elevation and salvation of the human race. The text is Isaiah 2:12-16: "The day of the Lord of hosts shall be \* \* \* upon all pleasant pictures."

Pictures are by some relegated to the realm of the trivial, accidental, sentimental or worldly, but my text shows that God scrutinizes pictures, and whether they are good or bad, whether used for right or wrong purposes, is a matter of Divine observation and arraignment. The divine mission of pictures is my subject. That the artist's pencil and the engraver's knife have sometimes been made subservient to the kingdom of the bad is frankly admitted. After the ashes and scoria were removed from Herculaneum and Pompeii, the walls of those cities discovered to the explorers a degradation in art which cannot be exaggerated. Satan and all his imps have always wanted the finger of the enchanter. They would rather have possession of that than the art of printing, for types are not so potent and quick for evil as pictures. The powers of darkness think they have gained a triumph, and they have when in some respectable parlor or public art gallery they can hang a canvas embarrassing to the good, but fascinating to the evil.

It is not in a spirit of prudery, but backed up by God's eternal truth, when I say that you have no right to hang in your art rooms or your dwelling houses that which would be offensive to good people if the figures pictured were alive in your parlor and the guests of your household. A picture that you have to hang in a somewhat secluded place, or that in a public hall you cannot with a group of friends deliberately stand before and discuss, ought to have a knife stabbed into it at the top and end clear through to the bottom and a stout finger thrust in on the right side, ripping clear through to the left. Pity the older lost his life by going near enough to see the inside of Vesuvius, and the further you can stand off from the burning crater of sin the better. Never till the books of the last day are opened shall we know what has been the dire harvest of evil pictorials and unbecoming art galleries. Despoil a man's imagination, and he becomes a mere carcass. The show windows of English and American cities, in which the low theaters have sometimes hung long lines of brazen actors and actresses in style tempting to all propriety, have made a broad path to death for multitudes of people. But so have all the other arts been at times suborned of evil. How has music been betrayed? Is there any place so low down in dissoluteness that into it has not been carried David's harp, and Handel's organ, and Gottschalk's piano, and Ole Bull's violin, and the flute, which, though named after so insignificant a thing as the Sicilian eel, which has seven spots on the side, like flute holes, yet for thousands of years has had an exalted mission? Architecture, born in the heart of Him who made the worlds, under its arches and across its floors, what bacchanalian revelries have been enacted? It is not against any of these arts that they have been so led into captivity.

What a poor world this would be if it were not for what my text calls "pleasant pictures!" I refer to your memory and mine when I ask if your knowledge of the Holy Scriptures has not been mightily augmented by the wood cuts or engravings in the old family Bible which father and mother read out of and laid on the table in the old homestead when you were boys and girls. The Bible scenes which we all carry in our minds were not got from the Bible typology, but from the Bible pictures. To prove the truth of it in my own case, the other day I took up the old family Bible which I inherited. Sure enough, what I have carried in my mind of Jacob's ladder was exactly the Bible engraving of Jacob's ladder, and so with Samson carrying off the gates of Gaza, Elshah restoring the shanammite's massacre of the innocents, Christ blessing little children, the crucifixion and the last judgment. My idea of all these is that of the old Bible engravings, which I scanned before I could read a word. That is true with nine-tenths of you. If I could swing open the door of your forehead, I would find that you are walking picture galleries. The great intelligence abroad about the Bible did not come from the general reading of the book, for the majority of the people read it but little, if they read it at all, but all the sacred scenes have been put before the great masses, and not printed in ink, but the pictorial art, must have the credit of the achievement. First, painter's pencil for the favored few, and then engraver's plate or wood cut for millions on millions!

What overwhelming commentary on the Bible, what reinforcement for patriarchy, prophets, apostles and Christ, what distribution of Scriptural knowledge of all nations in the paintings and engravings therefrom of Holman Hunt's "Christ in the Temple," Paul Veronese's "Magdalen Washing the Feet of Christ," Raphael's "Michael the Archangel," Albert Durer's "Dragon of the Apocalypse," Michael Angelo's "Judgment of the Fiery Serpents," Tintoretto's "Flight into Egypt," Rubens' "Descent from the Cross," Leonardo da Vinci's "Last Supper," Claude's "Queen of Sheba," Delin's "Madonna," at Milan; Oregana's "Last Judgment" and hundreds of miles of pictures, if they

were put in line, illustrating, displaying, dramatizing, irradiating Bible truths until the Scriptures are not today so much on paper as on canvas, not so much in ink as in all the colors of the spectrum. In 1831 forth from Strasburg, Germany, there came a child that was to eclipse in speed and boldness anything and everything that the world had ever seen since the first color appeared on the sky at the creation, Paul Gustave Dore. At 11 years of age he published marvelous lithographs of his own. Saying nothing of what he did for Milton's "Paradise Lost," ambazoning it on the attention of the world, he takes up the book of books, the monarch of literature, the Bible, and in his pictures, "The Creation of Light," "The Trial of Abraham's Faith," "The Burial of Sarah," "Joseph Sold by His Brethren," "The Brazen Serpent," "Boaz and Ruth," "David and Goliath," "The Transfiguration," "The Marriage in Cana," "Babylon Fallen" and 305 Scriptural scenes in all, with a boldness and a grasp and almost supernatural affluence that make the heart throb and the brain reel and the tears start and the cheeks blanch and the entire nature quake with the tremendous things of God and eternity and the dead. I actually staggered down the steps of the London art gallery under the power of Dore's "Christ Leaving the Praetorium." Profess you to be a Christian man or woman, and see no divine mission in art, and acknowledge you no obligation either in thanks to God or man?

The world and the church ought to come to the higher appreciation of the Divine mission of pictures, yet the authors of them have generally been left to semistarvation. West, the great painter, toiled in unappreciation till, being a great skater, while on the ice he formed the acquaintance of Gen. Howe, of the English army, who, through coming to admire West as a clever skater, gradually came to appreciate as much that which he accomplished by his hand as by his heel. Poussin, the mighty painter, was pursued and had nothing with which to defend himself against the mob but the artist's portfolio, which he held over his head to keep off the stones hurled at him. The pictures of Richard Wilson, of England, were sold for fabulous sums of money after his death, but the living painter was glad to get for his "Alecryne," a piece of Stilton cheese. From 1640 to 1843 there were 4,600 pictures willfully destroyed. In the reign of Queen Elizabeth it was the habit of some people to spend much of their time in knocking pictures to pieces. In the reign of Charles I. it was ordered by parliament that all pictures of Christ be burned. Painters were so badly treated and humiliated in the beginning of the eighteenth century that they were lowered clear down out of the sublimity of their art and obliged to give accounts of what they did with their colors.

The oldest picture in England, a portrait of Chaucer, though now of great value, was picked out of a lumber garage. Great were the trials of Quentin Metsu, who toiled on from blacksmith's anvil till, as a painter, he won wide recognition. The first missionaries to Mexico made the fatal mistake of destroying pictures, for the sake of which art and religion must ever lament. But why go so far back when in this year of our Lord to be a painter, except in rare exceptions, means poverty and neglect, poorly fed, poorly clad, poorly housed, because poorly appreciated? When I hear a man is a painter, I have two feelings—one of admiration for the greatness of his soul, and the other of commiseration for the needs of his body. But so it has been in all departments of noble work. Some of the mightiest have been hardly treated. Oliver Goldsmith had such a big patch on his coat over the left breast that when he went anywhere he kept his hat in his hand closely pressed over the patch. The world renowned Bishop Asbury had a salary of \$54 a year. Painters are not the only ones who have endured the lack of appreciation. Let men of wealth take under their patronage the suffering men of art. They lift no complaint; they make no strike for higher wages. But with a keenness of nervous organization, which almost always characterizes genius, these artists suffer more than anyone but God can realize.

There needs to be concerted effort for the suffering artist of America, not sentimental discourse about what we owe to artists, but contracts that will give them a livelihood; for I am in full sympathy with the Christian farmer who was very busy gathering his full apples and some one asked him to pray for a poor family, the father of which had broken his leg, and the busy farmer said: "I cannot stop now to pray, but you can go down into the cellar and get some corned beef and butter and eggs and potatoes; that is all I can do now." Artists may wish for our prayers, but they also want practical help from men who can give them work. You have heard scores of sermons for all other kinds of suffering men and women, but we need sermons that make pleas for the suffering men and women of American art. Their work is more true to nature and life than some of the masterpieces that have become immortal on the other side of the sea, but it is the fashion of Americans to mention foreign artists and to know little or nothing about our own Copley and Allston and human and Greenough and Kensett. Let the affluent fling out of their windows and into the back yard valueless dross on canvas and call in these splendid but unrewarded men and tell them to adorn your walls not only with that which shall please the taste, but enlarge the mind and improve the morals and save the souls of those who gaze upon them. All American cities need great galleries of art, not only open annually for a few days on exhibition, but which shall stand open all the year round, and from early morning until ten o'clock at night, and free to all who would come and go.

What a preparation for the wear and tear of the day a five minutes' look in the morning at some picture that will open a door into some larger realm than that in which our population daily drudges. Or what a good thing the half hour of artistic opportunity on the way home in the evening from exhaustion that demands recuperation for mind and soul as well as body! Who will do for the city where you live what W. W. Corean did for Washington and what others have done for Philadelphia and Boston and New York? Men of wealth, if you are too modest to build and endow such a place during your lifetime, why not go to your iron safe and take out your last will and testament and make a codicil that shall build for the city of your residence a throne for American art? Take some of that money that would otherwise spoil your children and build an art gallery that shall associate your name forever not only with the great masters of painting who are gone, but with the great masters who are trying to live, and also win the admiration and love of tens of thousands of people, who, unable to have fine pictures of their own, would be advantaged. By your benefactions build your own monuments and not leave it to the whim of others. Some of the best people sleeping in Greenwood have no monuments at all or some crumbling stones that in a few years will let the rain wash out name and epitaph, while some men, whose death was the abatement of a nuisance, have a pile of Aberdeen granite high enough for a king and eulogies enough to embarrass a scribe. Oh, man of large wealth, instead of leaving to the whim of others your monumental commemoration and epitaphology, to be looked at when people are going to and fro at the burial of others, build right down in the heart of our great city, or the city where you live, an immense free reading-room, or a free musical conservatory, or a free art gallery, the niches for sculpture and the walls abloom with the rise and fall of nations, and lessons of courage for the disheartened, and rest for the weary, and life for the dead; and 150 years from now you will be wielding influence in this world for good. How much better than white marble, that chills you if you put your hand on it when you touch it in the cemetery, would be a monument in colors, in beaming eyes, in living possession, in splendors which under the chandelier would be glowing and warm, and looked at by strolling groups with catalogue in hand on the January night when the neopopeds where the body sleeps is all snowed under!

The tower of David was hung with 3,000 dented shields of battle; but you, oh man of wealth, may have a grander tower named after you, one that shall be hung not with the symbols of courage, but with the victories of that art which was so long ago recognized in my text as "pleasant pictures." Oh, the power of pictures! I cannot deride, as some have done, Cardinal Mazzini, who, when told that he must die, took his last walk through the art gallery of his palace, saying: "Must I quit all this? Look at that Titian! Look at that Correggio! Look at that deluge of Canova! Farewell, dear pictures!"

As the day of the Lord of hosts, according to this text, will scrutinize the pictures, I implore all parents to see that in their households they have neither in book nor newspaper nor on canvas anything that will deprave. Pictures are no longer the exclusive possession of the affluent. There is not a respectable home in these cities that has not specimens of woodcut or steel engraving, if not of painting, and your whole family will feel the moral uplifting or depression. Have nothing on your wall or in books that will familiarize the young with scenes of cruelty and wassail; have only those sketches made by artists in elevated moods and none of those scenes that seem the product of artistic delirium tremens. Pictures are not only a strong but a universal language. The human race is divided into almost as many languages as there are nations, but the pictures may speak to people of all tongues. Volapuk may have hoped, with little reason, would become a worldwide language; but the pictorial is always a worldwide language, and printers' types have no emphasis compared with it. We say that children are fond of pictures; but notice any man when he takes up a book, and you will see that the first thing he looks at is the pictures. Have only those in your house that appeal to the better nature. One engraving has sometimes decided an eternal destiny. Under the title of fine arts there have come here from France a class of pictures which elaborate argument has tried to prove irreproachable. They would disgrace a barroom, and they need to be confiscated. Your children will carry the pictures of their father's house with them clear on to the grave, and, passing that marble pillar, will take them through eternity.

Furthermore, let all reformers and all Sabbath school teachers and all Christian workers realize that, if they would be effective for good, they must make pictures, if not by chalk or blackboards or kindergarten designs or by pencil on canvas, then by words. Arguments are soon forgotten, but pictures, whether in language or in colors, are what produce stronger effects. Christ was always telling what a thing was like, and his sermon on the mount was a great picture gallery, beginning with a sketch of a "city on a hill that cannot be hid," and ending with a tempest beating against two houses, one on the rock and the other on the sand. The parable of the prodigal son, a picture; parable of the sower, who went forth to sow, a picture; parable of the unmerciful servant, a picture; parable of the ten virgins, a picture; parable of the talents, a picture. The world wants pictures, and the appetite begins with the child, who consents to go early to bed if the mother will sit beside him and rehearse a story, which is only a picture.



A GROUP OF HULA GIRLS.

months. The agents of the exposition now in the Philippine Islands have encountered severe obstacles in the collection of their exhibits by reason of General Otis' objections to the shipment to this country of the number of native Filipinos desired for the equipment of the Filipino village on the grounds. What objections he could reasonably urge to the removal of these people to this country have not been apparent to one so far removed from their present sanguinary environment, but certain it is that he at first declined to permit the agents to bring any Filipinos away from their native shores. An appeal to the president and an order issued by him to General Otis resulted in a grant of permission by that officer for the removal of a limited number. This concession will doubtless be materially enlarged, owing to the friendly interest which the president and some of the

when the natives had not thought to adorn their persons with more exclusive ornament, the dancers were distinguished by a profusion of garlands. This dance has been prohibited as a public spectacle in Hawaii, but is still clandestinely performed in various stages of nudity for the delectation of the curious. As the dance du ventre was the forbidden fruit of last year's Midway, so will the hula hula be of the Greater America Midway.

#### Schley Day Celebration.

The first anniversary of the swift and terrible destruction of Cervera's fleet at Santiago is to be fittingly celebrated at the Greater America exposition in Omaha. It has been set apart as Schley day, in honor of the gallant officer who was temporarily in command in the eventful hour when the pride of the Spanish navy, in command of its most intrepid officer, shot out of the harbor into the open sea and the seething storm of American shot and shell. During a recent visit with the family of ex-Senator Manderson in Omaha Admiral Schley was tendered a formal invitation, which he promptly accepted, to be present and lend to the celebration the encouragement and enthusiasm which his presence will inspire.

#### President McKinley Coming West.

There is a strong probability that the western friends of President McKinley will be permitted to extend to him another greeting during the summer. There is a most encouraging likelihood that he will visit the Greater America exposition at Omaha some time during its progress, probably during the warm season. A formal and urgent invitation has been extended to him by the exposition management, and the assurance has been given that if he comes west at all he will visit the exposition. Recent advices sent out from Washington indicate the president's willingness to come west to welcome home the volunteers returning from Manila, and plans have been under consideration for a recreation visit to the Yellowstone National park. The president has manifested a deep interest in the exposition project and has given it a great deal of encouragement and assistance. His visit to Omaha a year ago was the occasion of such a popular greeting as must have proved an inspiration to him, and he can hardly be insensible to the desire of western people to extend to him another greeting this year. It is confidently believed that the people of the west will be accorded an oppor-



A TAGAL LADY OF WEALTH. (From "Manila and the Philippines.")

members of his official family, notably the assistant secretary of war, Mr. Meiklejohn, have taken in the Greater America project.

No obstructions have been interposed to the collection of the exhibit except as to the number of typical natives desired as a part of it, and as the major portion of this exhibit has been collected by agents of the governmental departments and will be brought to this country on government transports the assurance is given that it will be a comprehensive, interesting and instructive manifestation of types of Philippine people and character. Assembled in their village on the exposition grounds, they will portray the customs, habits, social status, industries and amusements of their native country. Exhibits of Philippine products, plant life, animal life and other characteristics will be made in several of the main buildings, but notably in the building devoted to the Transmississippi exposition to liberal arts. The Mines and Mining building will also be largely given over to colonial exhibits. The natives in their village will be sur-